

# **How to do a style guide for a small Indian non-profit organization, Case: Atma**

Tiia Knuutila

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<b>Author or authors</b> Tiia Knuutla	<b>Group or year of entry</b> 2010
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<b>Teacher(s) or supervisor(s)</b> Kevin Gore Anna Hankimaa Teppo Varttala	
<p>This thesis is written for a small Indian non-profit organization called Atma that works on on a consultancy and training basis for other non-governmental organizations in the field of education in India. The purpose of this thesis is to create a value adding product for the commissioning organization, hence improving the organization in its capacity building.</p> <p>The project objective is the creation of a style guide for the case organization. The manual aims at assisting the case company's volunteers and staff in creating style guides. The project objective is achieved by performing the following project tasks: clarifying the importance and meaning of a style guide in corporate branding, planning the style guide with theory alignment and creating the style guide.</p> <p>The thesis is based on primary and secondary data collection methods, namely, on a case study, personal observations and literature analysis. The different methods were used interchangeably throughout the thesis process in achieving the project objective, that was successfully achieved by combining the respective findings from the literature anaysis and field study; A step-by-step style guide was created for the case organization with the focus on corporate visual expression aspect.</p>	
<b>Keywords</b> Style guide, non-profit organization, corporate branding, brand framework, corporate visual expression	

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# 1 Introduction

“Managing consistency and the integrity of a brand identity system is facilitated by intelligent standards and guidelines that are easily accessible to all internal and external partners who have the responsibility to communicate about the brand.” (Wheeler 2006, 168.) As brand identity guidelines having become more accessible and easier to produce, it is now possible and reasonable to provide streamlined standards and electronic templates for non-profit organizations as well. Consequently, the aim of this product based thesis is to provide a style guide for the commissioning party, assisting the reader in creating a style guide for a small Indian non-profit organization.

## 1.1 Thesis topic

The purpose of the thesis is to produce a value adding product for the commissioning organization called Atma. As I completed my specialization work placement learning with Atma in Mumbai during a three months period in the summer 2013, I was able to make personal observations regarding to the case company’s operations and pinpoint some of their resource constraints.

Currently in Atma’s electronic library there are examples of previously created style guides that have been tailored for specific partner organizations. They provide some kind of an idea of what has been done but do not necessary answer the questions why the style guides have been done and how the different elements have been included into them. For instance, the reader can see that colors have been given different codes and measures but might not know how to assign those or why they are specified in the first place. These example style guides or so called best practises cover only aspects that have been included in them and thus leaves the reader unaware of other possible aspects that could be included into a style guide.

Based on my observations and experience in creating a style guide for one of Atma’s partner organizations I was able to draw conclusion that the commissioning organization would have a need for a style guide, explaining the meaning and use of a style

guide and providing a step-by-step guide on how to create one. Hence, the idea for the topic *How to do a style guide for a small Indian non-profit organization* was formed.

## **1.2 Product objective, tasks and methods**

This thesis was conducted as a product based one with the objective of *creating a style guide for the case organization*. It is important that all Atma's stakeholders: volunteers, staff and partners would have a common understanding of the purpose of a style guide as they also share the responsibility of building brands. Moreover, based on my personal evaluation, the style guides that Atma volunteers and personnel have created for Atma's partners seemed to be of different quality and depth. Thus, a style guide would provide some kind of basic standard and alignment for the style guides that will be created in the future.

As Atma's permanent staff resources are limited, the volunteers play a vital role in carrying out Atma's services to the partner organizations. However, the volunteers come to work with Atma under short term contracts and thus the mobility of the volunteers is high. Thereafter, it is typical that Atma volunteers face the lack of experienced peer support; if one volunteer has worked on a project similar to the one that the next volunteer is going to start working on, it is often the case that the new volunteer is lacking the opportunity to get consultancy from the previous volunteer with corresponding experience.

Consequently, the style guide will also act as a tool needed for visual identity creation and management. Also, taken into consideration the limited resources of the case organization, it can be stated that money, time and efficiency will be saved when less face-to-face induction to work and specific tasks would be needed. The project tasks that need to be undertaken when working towards the project objective are the followings:

Task 1: Clarifying the importance and meaning of a style guide in corporate branding

Task 2: Planning the style guide with theory alignment

Task 3: Creating the style guide

Theoretical and empirical study methods are applied interchangeably throughout the project. However, literature analysis plays an important role as a method throughout different tasks of the project, particularly in task 2 *planning the style guide with theory alignment*. Chapters 2 and 3 reveal and discuss the theoretical findings more in details. Personal observations and a case study with one of Atma's partner organizations were chosen as the primary data collection methods and they assist in project tasks 1 and 3: *clarifying the importance and meaning of a style guide in corporate branding* and *creating the style guide*. The field research findings are discussed in chapter 4.

### **1.3 The scope of study**

The initial development need for Atma was recognized by the organization itself, as they are aware of the resource constraints that they are facing. As a response, Atma staff has been working on creating and expanding an electronic library with project supporting materials. Best practices, good examples, templates and tools have been documented into the electronic library to make the volunteers outcomes more standardized, efficient and good in quality. A series of "how to" -manuals was also proposed as a solution for covering various issues. This is the starting point where the demarcation for the thesis topic began. The idea for a style guide originated from my personal experience in creating one. A style guide as such is a document defining a brand and giving instructions on how to communicate about the brand.

The personal observations that I have done with Atma in regard to the topic will play the central part of the primary data collection for this thesis. Also, examples from previously produced style guides, such as the one that I have created for one of the Atma's partner organizations, will be reflected in the style guide where assistance and tips are given on issues like what to include into a style guide and what to exclude from it.

The basic assumption here is that Atma's partner organizations would have their logos and symbols already designed and secondly that the Atma volunteers and staff would not possess the adequate skills in creating those. Thereafter, the style guide will not provide in-depth technical knowledge on graphical design techniques and tools and

they will neither be discussed in the theory part of this thesis. Yet still, in case there is a need for redesigning the logos and symbols, it is assumed that a professional graphic designer will be in charge of making the changes based on the identified needs and proposed ideas. Additionally, this style guide will only cover issues related to corporate visual expression, excluding the corporate verbal expression part.

#### **1.4 Atma -Strengthening organizations to impact education**

There are numerous non-governmental organizations (NGOs) in India and in Mumbai alone that are striving against the matter of inequality of education. Atma, the commissioning organization for this thesis, is a Mumbai based non-governmental organization that operates on consultancy basis to other NGOs with the vision of providing quality education to all children. Atma was founded as a trust in 2007 by Hayley Bolding and Adrienne Van Dok and since then has expanded its network by partnering with more than 20 NGOs. Atma's mission is to build capacity of education NGOs to achieve sustainability and scalability, thereby enabling delivery of quality education. Atma partners with organizations that work in educational development in Mumbai, India but face multiple resource constraints in terms of funding, staff members and expertise. (Atma Annual Report 2011-2012.)

Atma's role thereafter is to address these organizations' resource constraints and create and execute growth plans for them. Atma supports its partners by offering consultancy, skilled volunteers, training and advocacy. Thus, each partnership is a collaborative growth process over a period of three phases. In the first phase, the focus is on strengthening the organization's vision and mission statements and developing the organizational brand and voice. During the second phase, Atma helps its partners to define and document their models and to create human resource strategies to engage staff to administer programs. Finally, the aim of last phase is to set up future strategic growth plan, to develop the programs and to bring more specific skills to the organization's team. (Atma homepages 2013.)



Atma's partner organizations have different approaches and targets and similarly, are in different levels of organizational development. Atma's role is thereby to assist these organizations to develop and manage their activities in more efficient ways.

## **1.5 Benefits to stakeholders**

The beneficiaries of this thesis are the three following stakeholders: Atma as the commissioning organization, me as a student and thesis writer and the higher education institution, which in this case is HAAGA-HELIA. The actual benefits can be stretched into a larger scale by analysing them from the perspective of the student, the higher education institution and the working life.

In the sense of working life, the commissioning organization Atma will benefit by receiving a value adding product that helps the organization in its competence creation. If the thesis outcome -that is the style guide- is of desired quality, then Atma will apply it on their partner organizations, thus benefitting them as well.

Me as a student and HAAGA-HELIA as a higher education institution will also benefit from this thesis in terms of recognition as it will be conducted in a thematic group India where the aim is to eventually produce a publication, combining the key findings of the India themed theses.

## **1.6 Key concepts**

The key concepts of this work are defined shortly below as they form the common thread for this thesis. The concepts are interconnected to each other and being used repeatedly throughout the study.

### **Brand**

"The American Marketing Association defines *a brand* as a name, term, design, symbol, or other feature that identifies one seller's good or service as distinct from those of other sellers." (Tschirhart & Bielefeld 2012, 185.)

### **Corporate visual identity**

In general, corporate visual identity (CVI) is considered to provide better recognizability for an organization. Corporate visual identity often consists of elements like the name and logo or the organization, typography, colors, a slogan and any other additional graphical elements. (Van den Bosch, de Jong & Elving 2005, 108.)

### **Non-profit organization**

People often interpret non-profit organizations as organizations that do not make any profit. Indeed, non-profit organizations do not exist to make a profit or enrich private owners, as businesses do but yet still it is possible for them to make profit. Tschirhart and Bielefeld (2012, 7) specify that “any profits made should be allocated toward the accomplishment of the organization’s mission.” The term non-profit organization is also often used interchangeably with the term non-governmental organization (NGO).

### **Style guide**

Style guide is a document that defines what the brand is, what it stands for and how it is being communicated. Special focus is on the communication part. Sometimes style guide is being referred to with different terms like brand guide, brand manual or brand book. (Sargeant 2009, 176.)

## **2 Branding in non-profit organizations**

In this chapter I will introduce some of the main concepts of branding and explain what benefits branding could bring for a nonprofit organization. The topic will be analyzed and placed in a larger context of interrelation between corporate identity, corporate brand and corporate reputation. The corporate identity will be examined more in depth with the assistance of brand framework concept. In the brand framework model, the corporate identity will be fragmented further into corporate expression and strategic choices, which of corporate expression is in the center of this thesis.

### **2.1 Branding and Brands**

Branding is one of the key elements of marketing and it has been generally linked to the issues of both the intended- and perceived corporate image. When examining the concept of brand in the nonprofit context, Sargeant (2009, 157) translates a brand to be a device that allows various stakeholders to recognize a particular nonprofit from the form of a name, trademark, or logo that it is entitled to. By the traditional definition of a brand, its main advantage is to identify and differentiate one seller of goods or services from the other.

Brands as such are only symbols but they have an important role in influencing the stakeholders' perceptions about the brand and conveying messages that it intends to send across. These messages translate the organization's attributes, benefits, values, culture and personality to the target public. Tschirhart and Bielefeld (2012, 185) conclude that a nonprofit's brand reflects the nonprofit's mission and unique social contribution and makes a promise of performance to stakeholders.

### **2.2 Branding in nonprofit organizations**

The decision whether to start branding the nonprofit organization or not is something that the organization itself has to make. However, Sargeant (2009, 166) pinpoints that sometimes the brand and branding of an organization might develop even in the absence of conscious generation of strategy. This might happen when the members of

the public start to associate the nonprofit with certain attitudes and behavior. Thereby, the question of whether the branding is proactively managed or not, becomes more vital question than whether to brand or not (Sargeant 2009, 166).

The benefits for branding are many folded though. Brands tend to help the nonprofits to differentiate themselves by communicating their cause and their distinctive features compared to those of other nonprofits. Similarly, differentiation can lead to enhanced ability of recognition of the nonprofits. Strong brands that have gained positive reputation in the eyes of the public have also strengthened their chances of building trust and loyalty among them. When competing for donations in regard to fundraising, these features play an important role. To quote Sargeant's (2009, 167) words "Brands provide assurance that an organization is worthy of trust and that funds donated will be used in a manner consistent with standards that have been established over time." Nonprofits that are perceived as reliable organizations have also better chances of attracting volunteers to volunteer with them.

However, Andreasen and Kotler (2008, 172) believe that branding for nonprofit organizations can be more difficult than for corporations for several reasons. First of all, nonprofits often have to struggle with budget restraints or limitations. On top of that, the norms in the nonprofit world are that nonprofits should not compete. Yet still, in reality nonprofits are facing a fierce competition in occupying the attention in the minds of donors, volunteers and possible other stakeholders. Moreover, it is challenging for nonprofits to address multiple stakeholders as it might be difficult to set the optimal brand position that would impress all -the donors, volunteers and the end beneficiaries.

### **2.3 Aiming at good corporate reputation**

As stated by Abratt and Kleyn (2012, 1059), good corporate reputation is strategic resource that creates competitive advantage for an organization. However, corporate reputation is something that evolves over time as organizations do not have single reputations at any point in time. As stakeholders form their perceptions of an organization, these perceptions consolidate to become brand images. Abratt and Kleyn (2012,

1059) explain that these fragmentary images, then again, evolve over time and eventually become the stakeholder's perception of the reputation of the organization. Thereafter, we can conclude that corporate identity and corporate branding are important components in corporate reputation creation.

Figure 1 below illustrates the relationship between corporate identity, corporate branding and corporate reputation. The corporate identity involves the strategic choices that the organization makes, or in other words what the organization is. Secondly, the corporate identity deals with the corporate expression, or what the organization seeks to be. Corporate expression also covers the corporate visual identity issues that are in the focus of this thesis. Corporate brand, then again, comprises the aspects of corporate expression and the stakeholders' images of the organization's identity –the brand image. Finally, stakeholders evaluate reputation based on various dimensions that could be for instance, the organization's performance, service or products offering, citizenship, innovativeness or governance.

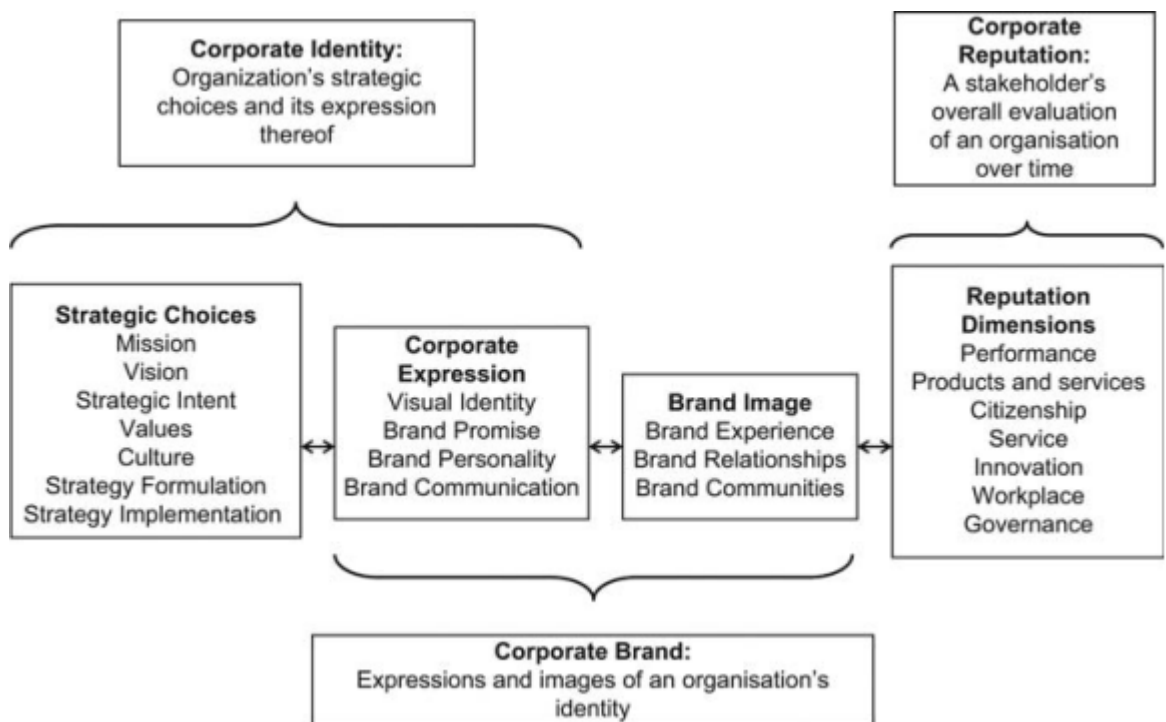


Figure 1. Integrating the corporate identity, brand and –reputation. (Abratt & Kleyn 2012, 1059.)

The matter of good reputation is particularly important for non-governmental organizations as these organizations are highly vulnerable and dependent on funders and donations. Hence, it is good for the NGO's personnel to understand how a good reputation is developed and why corporate's visual identity is also of importance. Van den Bosch, de Jong and Elving (2005, 109) consider the development of the corporate visual identity being the very first step towards building a corporate reputation.

## **2.4 Corporate visual identity**

Corporate visual identity (CVI) stresses the elements of the visual expression that are introduced in the following subchapter 2.5 Brand framework. In particular, corporate visual identity involves elements like the corporate (name) and logo, color palette, font type and typography and corporate slogan or tagline (Van den Bosch, de Jong & Elving 2006, 138).

“A CVI has several functions: it symbolizes the organization, it provides visibility and recognisability, it expresses its structure, and internally, it may enhance the extent to which employees identify with the organization.” (Van den Bosch et al. 2006, 140.) Thus, by following the corporate visual identity guidelines and implementing them consistently in all communication materials, organizations can adhere to their brand identity.

## **2.5 Brand framework**

Similar to any other organizations, nonprofits too, have to build branding strategies in order to attract different stakeholders' attention to the greatest extent possible. Fierce competition among nonprofits also thrives for the favour of the strongest brands.

When developing a brand strategy, it is good to start with examining those aspects that make the organization distinctive. These aspects might be, for instance, a function of the organization's values, the actions it will take, or the manner in which these actions will be undertaken (Sargeant 2009, 162). Once the values, actions and principles are clear, it is easier to construct the desired brand image.

Finally, organizations need to plan both the verbal- and nonverbal expression that it intends to communicate to the stakeholders. The verbal expression includes deciding the name and positioning statement, key messages and the tone of voice to be used. Similarly, the visual expression of the organizations is equally important. Visual expression refers to the chosen logo, colour palette and typography as well as all the design elements, photography and illustrations (Sargeant 2009, 164).

The concept of brand framework comprises all the aspects that together form the brand identity. The brand framework and the elements of it are illustrated in Figure 2 below.

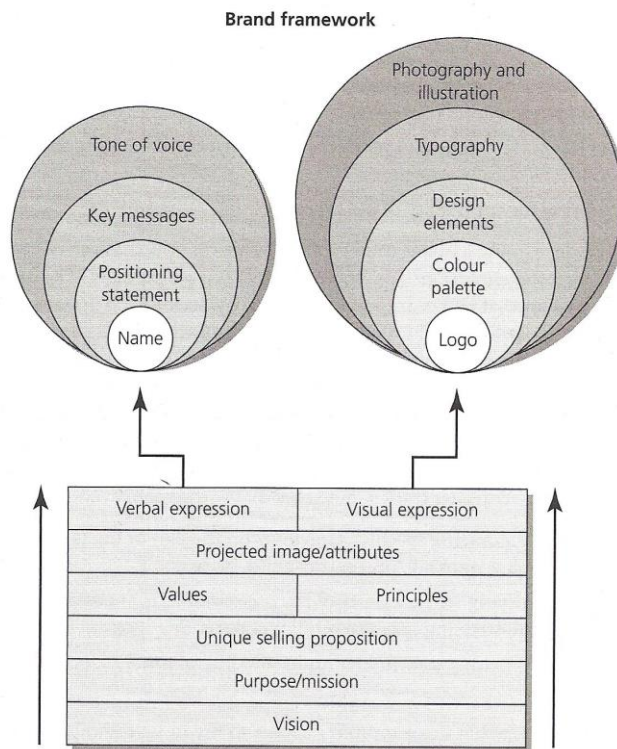


Figure 2. A Brand framework. (Sargeant 2009, 164.)

### 3 Corporate visual expression

In the previous chapter, the concept of corporate expression as part of the brand formation was introduced and placed in a larger context of the creation of corporate identity and corporate brand. As explained earlier, corporate expression can be divided into corporate verbal expression and visual expression. This chapter focuses in covering the aspects of corporate visual expression more in details. Namely, the elements of logo, color palette, typography and photography are examined based on literature review. These elements play also a central and practical role in the style guide.

#### 3.1 Logo

Logo is one of the most visible elements in an organizations' expression and thus it is important to present it in a consistent and standardized manner. Loiri and Juholin (1998, 130) define logo as the standardized way of expressing the organization's name in a determined font. Sometimes when talking about the logo we might hear people referring to it as logotype. Organizations can express themselves with their symbol/mark or logo. Wheeler (2006, 108) explains that frequently though, a logotype is juxtaposed with a symbol/mark in a formal relationship called the signature. We can examine the Chambers Group's signature in Figure 3 below as an example of the formation of a signature.



Figure 3. Chambers Group's signature and the elements of it. (Wheeler 2006, x.)

Wheeler (2006, 108) explains that whereas organization's signature is specific and nonnegotiable, it is yet possible to have numerous signatures for various business lines



or similarly one signature with the tagline and one without. Figure 4 below demonstrates how it is possible to have different signature for different business lines or units. Most professional signatures also leave specific isolation zones around them to protect their presence from pictures, text and other possible elements.



Figure 4. Atma's different signatures for different units. (Atma homepages 2013.)

Designing powerful and professional looking symbols and logotypes typically require further skills and understanding in graphic design. For that reason, the basic assumption here is that Atma's partner organizations would already have them designed. Yet still, they may lack the code of conducts for these elements or they may require minor adjustments that Atma volunteers can produce. Adjustments in the elements could include the creation of extra signatures, such as one with- and without the tagline and the creation of an isolation zone around the signature. If the color measurements in the symbol or logotype (that will be discussed more in detail in the next subchapter) are not reasonably set, they can be reset to be slightly darker or brighter for instance. However, all the suggestions to changes need to be discussed with the partner organization before taking further actions.

As an example of the possible amendments in the corporate signature, we can examine the changes that I have applied for OSCAR India Foundation's symbol and logotype during my work placement learning with Atma. As Figure 5 on the next page shows, the amended version of the signature on the right has been given a clear zone around it and the football symbol has been brightened. The clear space around the signature will ease the viewer to capture graphics and text and separate different parts from each other. It also prevents the signature from clutter and thereafter highlights it better.

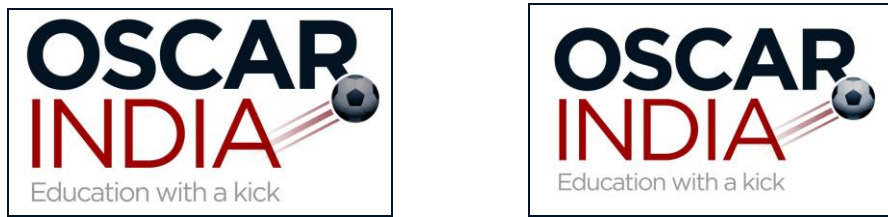


Figure 5. OSCAR India Foundation's signature with- and without the clear zone.

The colors in the OSCAR's logotype were also suggested to be adjusted so that the dark blue in the word OSCAR would be changed to black as people already associate it so. However, these suggested changes were turned down from the organization's request.

Even the most basic amendments introduced above might require special design programs like InDesign or similar for proficient implementation. In the case example, the changes made are applied into the logo directly to ease the implementation of the changes in use. If such programmes are not available for use, it is possible to give specific instructions for the partner organization regarding to the clear zone as the picture of Wharton's signature in attachment 2 indicates.

### 3.2 Colors

"Colors are different wavelengths of light. Concrete objects and the materials of which they are made reflect only part of the light spectrum and therefore appear as if they have color." (Leborg 2006, 32.) Thereby we can say that color is an attribute of light that reflects from the objects and materials in both natural light and artificial light.

Human minds perceive various colors differently and create associations around them. Hence, colors pass messages about their objects—whether consciously or unconsciously. Knowing the power of colors on human minds, marketers try to influence the consumers by creating various associations with the colors. Colors have also different meanings and associations across different cultures. Thereafter, it is important to study these differences so that we can avoid unintended messages and pass the intended ones.

When designing and defining colors for visuals, it is good to keep in mind that the background colors will affect the other colors. For instance, white paper as a background reflects all colors, while black paper sucks the other colors into it. According to Loiri and Juholin (1998, 113) the color that has been given most space in the picture or surface will rule the surroundings. Following this principle, we will understand that light colors will be perceived darker than they truly are, if they are placed next to dark colors. In similar vein, when complementary colors are placed next to each other they create an optical illusion where the colors look stronger and brighter than if they were used solely or together with other kinds of colors. However, as the complementary color effect is strong it can also be irritating for the eyes of the viewer. Attachment 3 illustrates how the color of the background affects into the way we perceive the objects in the picture. In the example, the color of the objects remains the same in all three horizontally placed pictures while the background color varies. Yet the overall impression differs along with the change of the background color.

### **3.3 Color systems**

When creating different marketing collaterals it is good to know how the colors behave differently in printed materials and electronic forms like websites and file formats. The differences originate from the ways how the colors are formed. There are different variations of color systems that can be chosen respectively to match the purpose of use. The most commonly known color systems are the three color system RGB system, the European four color system CMYK and the globally used Pantone Matching System (PMS).

The RGB color system is a three color system where the letters R, G and B stand for the colors red, green and blue. The desired colors are formed by giving measurements for each of the main colors. Thus, by combining the main colors (red, green and blue) it is possible to create other colors. However, if each color's measurements are set to 0, the result is black. The benefit of the RGB-system is that the colors appear in a richer format in the monitors compared to those of other color systems. RGB-color system is also often used in monitors because it requires one quarter less data in computers in comparison to the four-color system. Yet, the downside of the RGB-system is that the

quality is not adequate enough for the printed materials and thereby has to be converted into some other color system for printing purposes. (Loiri & Juholin 1998, 116.)

CMYK is the abbreviation for cyan, magenta, yellow and key that refers to the key color black. CMYK-color system is a European four color system that is often used in printing. The principle of CMYK-system is that by combining the three main colors (cyan, magenta and yellow) in layers, it is possible to create more colors. For example, when cyan (blue) and magenta (red) are layered, the result is purple. When all three are layered, it results in the key color, black. Attachment 4 illustrates the formation of colors in both RGB- and CMYK-color systems.

Pantone Matching System (PMS) is a color map where each color is a ready-made mix. Each color can be identified and expressed with a PMS-code. The codes then tell the exact color proportions in percentages and thereby it is possible to imitate the desired color by following the PMS codes. Fortunately PMS-color map is globally used, so it is easy for different parties to communicate with each other across borders. Basically anybody can give instructions for the printing professionals about the colors by addressing to them with the use of PMS. (Loiri & Juholin 1998, 117.)

### **3.4 Defining colors for corporate identity**

When choosing colors for the corporate identity, we often hear people referring to color system palette and primary and secondary colors. As the terms indicate, primary color is the main color whereas secondary color is the minor color. According to Wheeler (2006, 110) the primary color is traditionally assigned to the symbol, while the secondary color is assigned to the logotype, business descriptor or tagline. In addition to the core brand colors, system color palettes are developed to support a broad range of communications needs.” (Wheeler 2006, 110.)

While the colors are being chosen and set for the color palette of an organization, exact measurements for each chosen color should be given so that the future imitation of the chosen colors will be accurate and possible. The color measurements should be given minimum in Pantone Matching System (PMS) and RGB-system. Hence, the

PMS color codes would serve the printing professionals globally whereas the RGB-color system would be used in electronic forms and on monitors.

As an example of the primary and secondary color setting, we can examine the color settings that I have chosen and set for one of Atma's partner organizations called OSCAR (Organization for Social Change, Awareness and Responsibility). As we can see from OSCAR's logo below in Figure 6, the primary colors for the organizations' color palette are chosen to be the red and dark blue colors that appear in OSCAR's symbol. In similar vein, following the logic the secondary color is set to be gray like the color of the OSCAR's tagline. Yet still, to enable more flexibility and interplay for the use of colors, additional secondary color green has been added to the OSCAR color palette. The secondary colors are usually complementary colors that can be used in different marketing materials when targeting at a more diverse, rich or playful impression of a specific event or piece of information.



Figure 6. OSCAR logo with the primary and secondary colors given in RGB measures.

Pohjola (2003, 136) suggests, that choosing just one color to accompany either black or white text color is clear and simple but on the other hand, using two or more colors creates stronger tension and interplay between the color contrast. Atma's logo is a good example of the simplicity of having one primary color that is blue and linking it to white for a clear and calm impression as Figure 7 on the next page graphically depicts. Similar to the previous example of OSCAR logo and color palette, also Atma has set the primary color to be the same blue as in its symbol.



Figure 7. Atma's logo. (Atma library 2013.)

### 3.5 Typography

In short, typography refers to the graphical layout of a text. Typography is the art and technique of arranging type and illustration in order to make the message visible. Thus, the result of successful typography is legible text that is easy to follow. According to Loiri and Juholin (1998, 32) good typography attracts viewers and raises their interest towards the actual content. Furthermore, typography is a key component of an effective identity program. However, "A unified and coherent company image is not possible without typography that has a unique personality and an inherent legibility." (Wheeler 2006, 114.)

Typographical arrangement involves, among other things, the selection of typefaces, point size, line length, line spacing and adjustments in the spaces between groups of letters and pairs of letters. Wheeler (2006, 114) suggests that clarity and legibility are the drivers when making the choices regarding and related to the typeface.

When arranging the typography, it is recommended to avoid strong expressions and keep the style rather neutral, Loiri and Juholin (1998, 33) suggest. Unless the person in charge is well experienced or professional it is better to start off slowly. As the purpose of typography is to arrange type and illustration in a way that makes the message visible, it can be said that good typography supports the reader. When aiming at good typography, the first thing to consider is the publication that is in question; is it a website, annual report, brochure, signage or what. The publication purpose will define to a great extent the other choices that will be made regarding to the length of lines, line spacing, indentation and alignments.

The length of the text lines affects to the readability. Loiri and Juholin (1998, 41) suggest the use of a larger font when the columns are long. Similarly a smaller font is more suitable when the columns are short as well. Nevertheless, the purpose of use has to be taken into consideration first; in presentations and proposals longer columns are preferable when there might be a lot of information. Yet again, in brochures the columns could be short to highlight a couple of main points. Also, the nature of text and purpose has to be considered. For instance, when writing a story, the columns could be short to aim at a newspaper kind of ambience.

### 3.6 Choosing the typeface

When choosing the typeface, Wheeler (2006, 115) recommends to examine those alternatives that are compatible with the signature, are legible, have personality, cover the range of application needs and are sustainable. Pohjola (2003, 188) claims that organizations typically need to buy a licence for the use of a certain typeface. For that reason, it is advisable for small non-profit organizations to choose a free and available typeface from the Microsoft office word program for instance. Also, if the organization has chosen a special typeface to be used in the logotype, it would be best to select a substitutive typeface from the available ones which could be used in other communication and marketing materials.

The most common typeface classes used in communication are Antiqua and Grotesque. Huovila (2006, 88) describes Antiqua as a typeface with fluctuation in the thickness of the font: the letters tend to be thinner in upward of the letter and thicker in downward of the letter. For Antiqua it is also typical to have endings whereas Grotesque is a typeface class without endings. The differences between Antiqua and Grotesque can be seen in the Figure 8 below where Times New Roman (left) demonstrates an example of Antiqua and Arial (right) demonstrates an example of Grotesque.

AaBbCc                      AaBbCc

Figure 8. Examples of Antiqua and Grotesque typeface classes.

Antiqua is often perceived to be speculative and gentle, sometimes also conservative typeface class with more personality compared to Grotesque. In contrast to Antiqua, Grotesque passes a rather strong, revolutionary and aggressive impression of the communication. However, both typeface classes have pros and cons. Antiqua is often considered to be more legible typeface class in printed text while Grotesque works better on monitors. (Huovila 2006, 97.)

The basic form of a font is straight, that is called regular. Then there are the bolded and italic font styles that are variations from the regular form. For professional users there is also a range of other styles available in the programs.

### **3.7 Photography and illustration**

Loiri and Juholin (1998, 52) claim that picture is more powerful communication tool than text in passing the message to the receiver because picture does not require as high level of activeness as verbal message. Understanding picture neither requires special linguistic skills or readiness. However, when picture and text work in synergy one element complementing the other, the message becomes more powerful. (Loiri & Juholin 1998, 52.)

As discussed earlier in chapter 2.5 Brand Framework, photography and illustration are categorized under the corporate visual expression which is an important component of the brand formation. Hence, in order for the pictures to support the brand building, the content and the messages of the pictures should be linked to the brand values and arguments. (Pohjola 2003, 140) According to Loiri and Juholin (1998, 57) a good picture is sharp, clear and has a focus. Ideally, the picture would also have enough frames around it so that it can be modified and cropped according to the desired ambience.

As picture itself is a message, the selection of the picture should be in alignment with the story in the text or originate from the idea of the story. Pictures should not be applied as supplementary garnish only. Thus, in case the resources are short in having professional pictures with the text, considering the use of other typographical methods



could be an alternative. (Loiri & Juholin 1998, 54) Similarly, using several pictures around one theme does not bring added value to the storytelling and thereby should be avoided.

### **3.8 File format basics**

“Professional printing, office printing, and screen displays have different file requirements.” (Wheeler 2006, 172.) Thus, the purpose of use and possible reproduction requirements should be considered when saving files and defining the corresponding file formats. According to Wheeler (2006, 173) the higher the resolution of an image is, the more detail and clarity it provides and hence high resolution images are preferred choices for printing. Also, the higher the resolution of a file is, the more memory space it requires. In contrary to the printing, the pixels and resolution of the images projected on screens ought to be relevantly low (72 to 96 pixels per inch).

As earlier discussed in chapter 3.3 Color systems, “professional printing techniques use spot color inks (such as Pantone) or four-color process inks, which builds color out of cyan, magenta, yellow, and black (CMYK).” (Wheeler 2006, 172.) In case of NGOs, however, CMYK could be preferred over Pantone Matching System for cost saving reasons. Wheeler (2006, 172) clarifies that screens, on the other hand, display color with red, blue, and green (RGB) points of light and hex codes designate RGB colors for HTML code.

## 4 Study methods and results

In this chapter I will introduce and reason the appropriate methods that have been used in addressing the project objective and tasks. Literature analysis has been used as the secondary data collection method as presented in chapters 2 *Branding in non-profit organizations* and 3 *Corporate visual expression*. Literature analysis forms a solid base for the actual product and helps in connecting the adequate results from the primary data collection. Personal observations and a case study have been chosen as the primary data collection methods and some of the results from these will be unveiled and discussed in this chapter in more details.

Additionally, I considered conducting some interviews as a primary data collection method but eventually decided not to. As Berndtsson, Hansson, Olsson and Lundell (2008, 54) suggest, the issue of validity becomes more complex in projects that combine different methods. For this reason, I decided to exclude interviews from the selection of methods as the case study and personal observations already indicated rather straightforward and reliable results and addressed the project tasks accordingly.

### 4.1 A case study with OSCAR India Foundation

When I conducted my specialization work placement learning with Atma, I was assigned to work with one of their newest partner organization called OSCAR (Organization for Social Change, Awareness and Responsibility). OSCAR is in the lowest development stage of the three phase organizational development model of Atma that is illustrated in attachment 5. The main actions and the aim in the first development phase are to define the organization's vision and mission and articulate the brand. Consequently, the first task that I was asked to do was to create a style guide for OSCAR. However, during the 11-week-period that I worked with the organization, I ended up adding more content into the original style guide while working on other tasks. As a case study is typically undertaken as an in-depth exploration of a phenomenon in its natural setting (Berndtsson et al. 2008, 62), it was a natural choice of a method for the thesis.

Other tasks that I accomplished for OSCAR during my work placement learning included creating different marketing collaterals like a brochure, one pager, proposals, presentations and an event invitation as well as planning and executing a fundraising campaign. Throughout the time, I learned more about the meaning and importance of a style guide, what should and could be included into one and how it is important that all relevant parties are informed about it.

## **4.2 Creating the OSCAR style guide**

The first step I took when creating OSCAR's style guide was to find out how previous volunteers had done style guides and what they had included in them. The works had been stored into the Atma electronic library, called Atma Cloud so they were easily available. Nevertheless, after having seen what had been included into the style guides, I was clueless of how the volunteers had based their decisions on choosing specific colors or typefaces for the partner organizations. Or how they had set the clear zones around the logos and knew the exact RGB and CMYK codes for the primary and secondary colors. This was the starting point when I started creating the OSCAR style guide and collecting material for the product of this thesis—the style guide.

Having observed OSCAR's external communication for long enough, certain things occurred to me that had not even come to my mind when creating the preliminary style guide. In most of OSCAR's marketing collaterals, whether presentations, annual report, brochures or proposals, pictures and the logo had been stretched into inappropriate sizes and forms, font sizes were too small for proper legibility and no line spacing had been used in texts. All in all, the applied typography was poor and did not attract the viewer to read the materials through.

Afterwards I learned that by getting into contact with the person responsible for the design of the logo will ease and facilitate the creation of the style guide. The reason is because typically the corporate colors originate from the logo and the typeface family to be chosen for the corporate visual communication could be similar to the one used in the logotype. Thereby, the graphic designer or the person behind the logo then knows to tell the exact color measures used in the logo in different color systems. (S)he

also knows to tell what is the typeface used in the logotype and whether it is freely accessible or chargeable.

### 4.3 Logo specific instructions

Since the foundation of OSCAR in 2006, the organization has had a number of logos in use that have been revamped over time. Usually, changes in the corporate logo should be scarcely repeated and well-intended before being implied. If the public gets to familiarize the organization with too many corporate logos, they might start to make false or weak associations. In worst scenario, the organization can even unintentionally gain bad reputation for itself. In OSCAR's case I noticed that besides of the actual logo, three inaccurate OSCAR logos were presented in the organization's Facebook pages confusing the fans and public. All four appearing logos are presented below in Figure 9. The two logos on the right in the figure were designed as alternatives for the OSCAR logo by a British graphic designer. The one at the bottom on the right is the one that was selected to be the OSCAR logo. However, it was not clear to OSCAR's staff that it is against principles to use other logos simultaneously with the chosen logo. In some textiles, OSCAR's staff had decided to order the actual logo to be printed in the front of the textiles and the alternative logo (upper one on the right) in the back of the textiles.



Figure 9. The variety of OSCAR logos

To address the issues of minimized, maximized and stretched logo sizes, I also set exact measures for minimum and maximal logo sizes for OSCAR logo. I noticed that when the logo was used in its minimal size, the legibility of the tagline suffered. There-

after, an extra version of the logo without the tagline was created to be used when applicable. Clear zone was also inserted around the logo as the clear space around the logo will ease the eyes to capture graphics and text and separate different parts from each other. It also prevents the logo from clutter and thereafter highlights it better. The football symbol of the logo was also brightened as a risk occurred that in printed materials it might look like a dark blurry spot. Finally, taking into consideration the dark colors of the logo, OSCAR has been using complementary colors when printing the logo into dark textiles, which is an advisable solution.

#### **4.4 Setting the color palette for OSCAR**

What needs to be taken into consideration, however, is to avoid choosing colors that are similar to the competitors. For example, OSCAR, one of Atma's partner organizations has dark red and dark blue that looks almost like black in its logotype. These colors are thereby set as primary colors for the organization. When planning a secondary color that would fit into the color palette, yellow was considered as an option. Finally, lime green was selected over the yellow, because OSCAR's direct competitor Magic Bus is identified by the red and yellow combination as the Figure 10 below indicates.



Figure 10. Magic Bus' logo

#### **4.5 Photography in OSCAR's visual expression**

Typically, Atma's partner organizations need assistance in taking high quality pictures and storing them for later use. Same need occurred with OSCAR. The organization lacked resources, in the sense of know-how and equipment, for having high quality pictures. However, if pictures are taken on behalf of the organization, then instructions for proper application are essential. Often, the same failures are repeated in the use of

photography as with the logos. For instance, stretched sizes are a common view as well as colorful frames or other special features that might have been applied on the pictures. At times, the message of the pictures might be contradictory to the message of the text and the number of pictures might be overwhelming in relation to the message—all issues that needed to be instructed in the style guide.

#### **4.6 The benefits of a well implied visual identity**

The benefits of having and following a style guide are extensive if the guidelines are applied with consistency. I was able to witness the effects that a consistently followed style guide had on OSCAR India Foundation, in terms of better visual identity and brand image that showed from the increased level of trust that OSCAR gained from external stakeholders. The intensive work on improving OSCAR's corporate visual identity that started properly in June, paid off already in August as OSCAR's funding proposal for an Indian national bank, IDBI bank, was approved after several months of negotiations.

I was closely involved with the proposal process during the last few months: first I created a one pager about OSCAR that captured IDBI bank's attention and then, by the bank's request I created a PowerPoint presentation about OSCAR that OSCAR's director and associate director went to present to the bank. At the last phase I went together with OSCAR's director and associate director to hand out and clarify a proposal that I had made to the CSR department of IDBI bank in their head office. Then in the meeting the Deputy General Manager of IDBI Bank, Mr. Pradeep Godbole (20 August 2013) said that "Now you guys seem like trustworthy and respectful. Hopefully you can keep it up in the future as well and keep reporting back to us".

Eventually, IDBI Bank granted funding for OSCAR after several months of negotiations. According to Carbone (Knapp 2001, 113), when a non-profit organization reenergizes itself with a consistent style and image, it establishes a certain level of credibility. "It tells prospective business partners that this is a high quality, forward-thinking organization" (Carbone in Knapp 2001, 113). This same principal most likely influenced in IDBI Bank's decision making as well.

The overall facelift of OSCAR India Foundation's visual identity can be examined with the example of the two series of marketing collaterals in attachment 6. The two series demonstrates the cover pages of different marketing collaterals. In the example, the difference is evident between the collaterals that have been made without having a style guide and those that have followed a style guide. As can be seen from the covers that have been created before having a style guide, the organization obviously lacks capacity and resources for professional use of photography. Thereafter, using typographical methods can work as substitutive and more professional method compared to the use of photography in this case.

## **5 Discussion**

In this chapter I will discuss the validity and reliability of the thesis and give a short conclusion where I assess the strong and weak points of the study. Based on these discoveries, I will then give my recommendations and suggestions for further development.

### **5.1 Reliability and validity of the study**

Berndtsson et al. (2008, 56) define validity of a study as the relationship between what is intended to develop or examine and what is actually developed or examined. Reliability on the other hand is the accuracy of the chosen method in measuring how robust the method is (Berndtsson et al. 2008, 56). By following these principles, I will assess the validity of the thesis outcome -that is the style guide- and the reliability of the methods that have been chosen to achieve the outcome of this thesis. The reliability of the chosen methods will be examined from two perspectives: the primary- and secondary data collection.

#### **5.1.1 Validity assessment**

I think that the aim of this thesis has been achieved, having produced a style guide that will be used when creating style guides for the case organization's partner NGOs (see attachment 7). However, a style guide is a wide concept where the content can be extensive or delimited depending on the nature and size of the organization. Besides of all the brand framework elements, a style guide can involve information and instructions regarding to different tangibles like signage, textiles, packaging, interiors, business papers and envelopes, among others. Considering the depth of the study and the nature of the business of NGOs, these aspects are excluded from the style guide. If instructions around these issues were included into the style guide, the thesis would have become too extensive for this study.

The topic of this thesis and the actual product have been demarcated to only concern the corporate visual expression part, thus excluding the verbal communication part



from the study. Once, understanding the demarcation of this study, the overall validity can be stated to be appropriate.

### **5.1.2 Reliability of the study**

The methods that I have chosen to use in the different project tasks can roughly be divided into primary- and secondary data collection methods. Literature analysis was chosen as the secondary data collection method whereas a case study and personal observations formed a baseline for the primary data collection. Together, the methods supported one another in achieving the objective of the project and the corresponding tasks.

The literature analysis part of the thesis is written in a way that it resembles a funnel; I began by introducing the big picture of the topic first, placing it into a larger context. Then as the funnel gets narrower, I placed the thesis specific topic into a sub-area of the general topic and gave a more detailed introduction around it. Yet still, within the sub-area I focused on certain issues that concerned the corporate visual expression, thus excluding the verbal expression part from the discussion. Originally I had not planned of excluding the corporate verbal expression part from the thesis but as Berndtsson et al. (2008, 53) predict, the aim of the project was generated at this very narrow end of the funnel.

Interesting enough, the primary data collection of this study took place before the literature analysis, which is a rather uncommon working order. In a matter of fact, the idea for the final thesis topic was decided upon the primary data collection results; when I conducted my work placement learning with Atma, I knew that my thesis topic would be some *how-to manual* in the area of marketing but I was uncertain of the areas of need and my personal experience. However, at the end of the case study with OSCAR I had gained enough experience and knowledge in the area of style guide creation and had also observed my colleagues struggling in creating a style guide. Then I realized that Atma would have a need for a manual that clarifies the purpose of a style guide and assists in creating one.

Even if I conducted the study methods in a reverse order so to say, I think that it does not reduce the level of reliability of the study. If I had done the literature analysis before the primary data collection, the outcome of the OSCAR style guide might have been even better than it is now. Nevertheless, the OSCAR style guide is not a best practise, nor is it ought to be –vice versa. The flaws that I could have brushed for the OSCAR style guide with the level of knowledge I have now, do not delimit the outcome of this thesis. Instead, they support in creating even stronger style guides in the future with the style guide that I was able to put together based on the literature analysis and experience around the topic.

## **5.2 Recommendations and suggestions for further development**

Despite of the fact that this thesis outcome is addressed mainly for Atma volunteers to provide them a tool for style guide creation, I would also recommend Atma partnership managers and other relevant personnel to familiarize themselves with the style guide. By doing so, the managers and Atma staff would be on the same page of understanding with the volunteers, of what the actual purpose of a style guide is, how should the content of it be and what it takes to create one. For instance, it is important that everybody is aware of the fact that having abiding vision and mission statements as well as organizational values are vital before the volunteers start the style guide creation process for the partner organizations.

As this thesis was demarcated to only apply the visual expression part of the corporate expression, an evident requirement for the further development would be to work on the verbal expression part as well. In the future, by including both verbal- and visual expression parts into the style guide, the overall outcome would be more coherent and complete entirety.

Even if the results of a well designed and implemented style guide are evident, I would like to stress the importance of the monitoring part. Having a style guide might be something new and unpleasant for the partner organizations at first. Moreover, if the organization has many different stakeholders, the risk arises that not all of them have access to the style guides or interest in adhering to them. Thereby, I would recommend

the volunteers to give the relevant parties a proper induction to the style guides, followed by an intensive monitoring period.

### **5.3 Assessment of own learning**

As I am the main character in this thesis project, I learned to value proper project planning and self-management and improve my competences in those areas, although at times I felt like not mastering them properly. The area where I succeeded well, then again, is critical thinking. I used the “evaluate and analyze” -approach for information seeking as Limberg (2000, in Berdtsson et al. 2008, 42) claims it to lead into more comprehensive study results in comparison to a mere fact finding approach. Throughout the information searching process I also learned to assess the level of accuracy and reliability of different sources.

After having studied the theories related to the corporate visual expression, I was able to make new discoveries in the field of primary data collection by connecting the various points. I have also deepened my knowledge in terms of corporate expression and I can place these aspects under the concept of brand framework and corporate visual identity and branding. I feel like having become an expert in this field as I have even been able to identify areas of improvement for Atma in the field of my study and brought new insight to the topic with the support of the theory framework. For instance, I would advise Atma to follow the principles of the figures 1 & 2 -*Integrating the corporate identity, brand and reputation* and -*A Brand framework* in Chapter 2 when articulating a brand and branding for its partner organizations. Personally, I believe that these theory frameworks provide a more coherent and realistic picture of a brand and branding compared to the one example presented by Atma as can be seen from figure 11 on the next page. Finally, I learned about the beauty and techniques of academic writing and referencing.

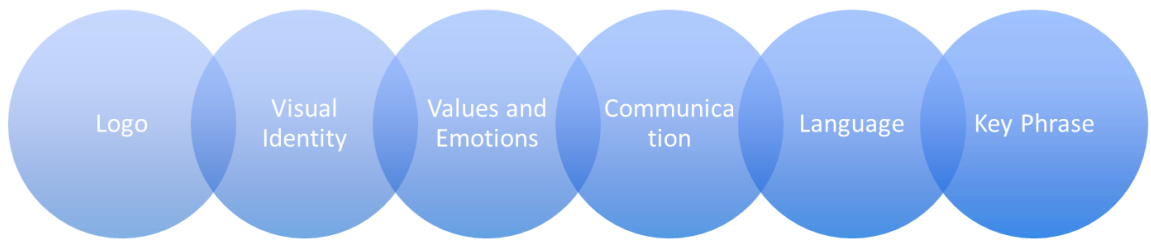


Figure 11. Elements of branding. (Atma electronic library 2013.)

#### 5.4 Conclusion

The thesis process and product have been successfully achieved, although minor modifications have taken place while working towards the project objective. As I earlier mentioned in subchapter 5.1.2. Reliability of the study, the research methods were conducted in a reverse logic starting with the primary data collection methods. Consequently, the project tasks were not performed in a chronological order but instead they were carried out simultaneously. As a result of this working order, the written production of the thesis was remarkably delayed. Yet still, having completed the case study and other practical observations in beforehand, the writing phase did not suffer from the shortened period reserved for it.

Attachment 7 unveils the actual product that is a step-by-step style guide with the focus on corporate visual expression. In my opinion the product explains clearly what a style guide is and clarifies the meaning and importance of a style guide. The steps in the manual provide a sort of checklist for Atma volunteers and staff of what needs to be included into a style guide. The collected results from the primary and secondary data collection methods that have been presented in chapters 2,3 and 4, have been linked together and applied in the style guide.

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## Attachments

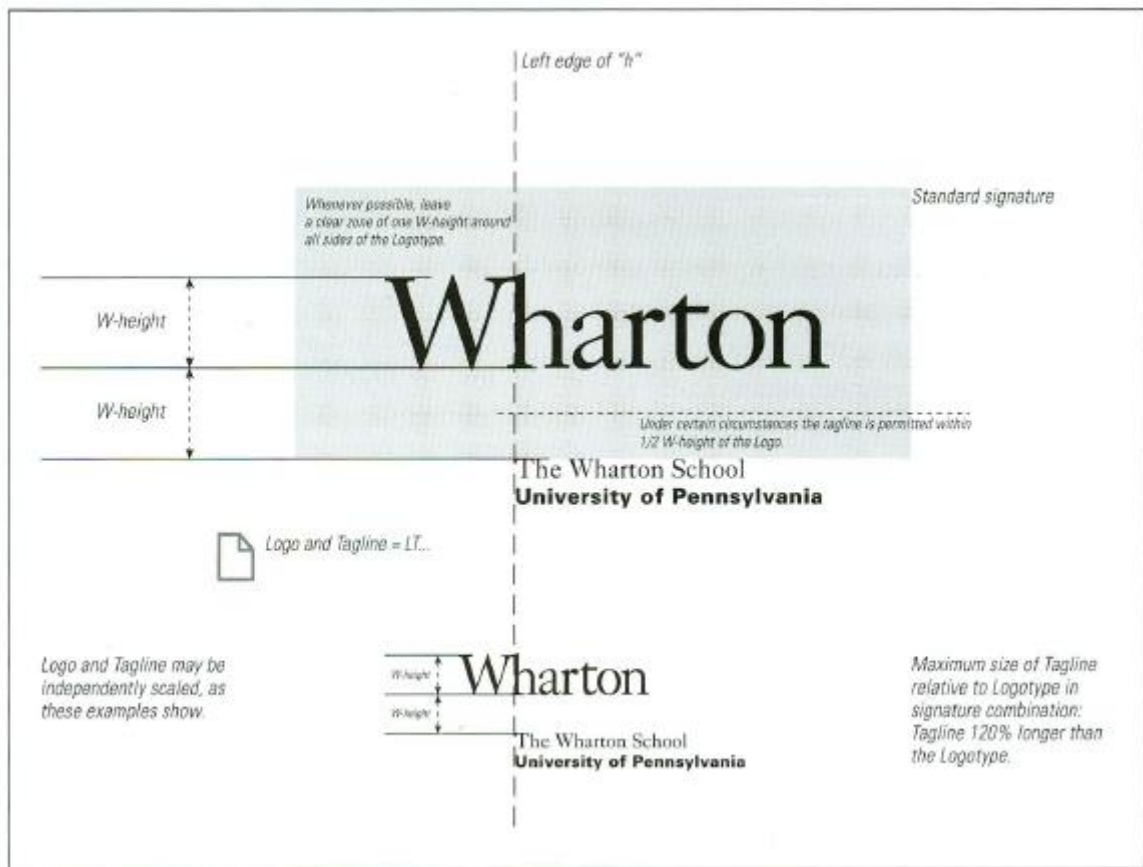
Attachment 1. Example of a logo and its components

Source: Chambers Group in Wheeler (2006, 108.)



Attachment 2. A corporate signature with tagline and protection zone

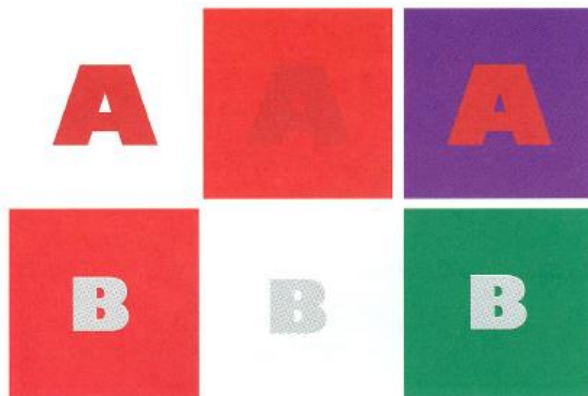
Source: Wharton's identity manual in Wheeler (2006, 109.)





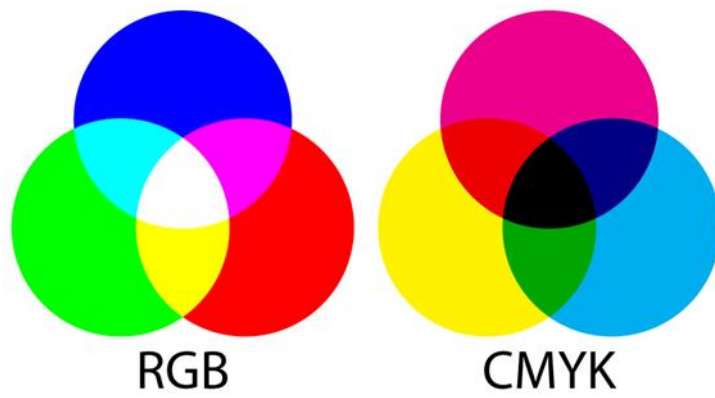
### Attachment 3. The effect of background color on the typeface color

Source: Loiri & Juholin (1998, 113.)



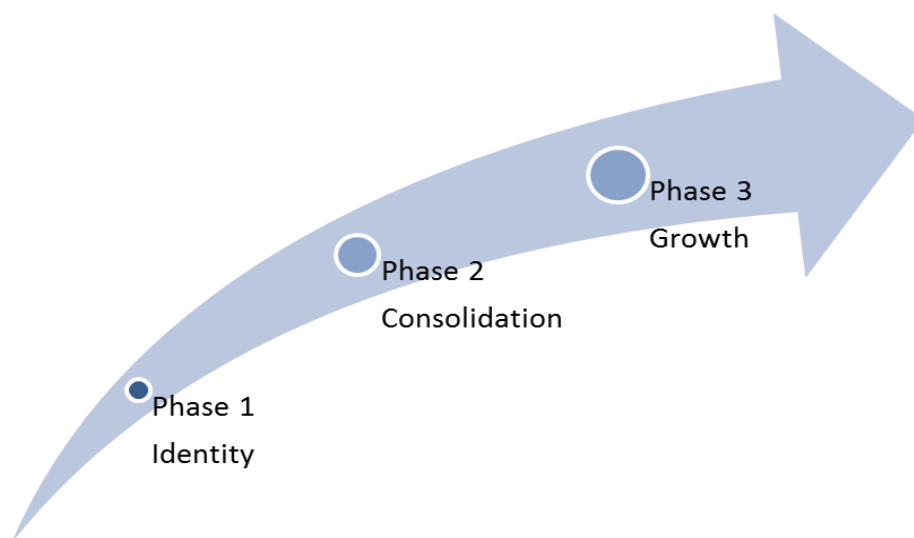
#### Attachment 4. The formation of colors in RGB and CMYK-colors systems

Source: Peter Verdone Designs 2013.



## Attachment 5. Atma 3 Phase Organisational Development Model

Source: Atma

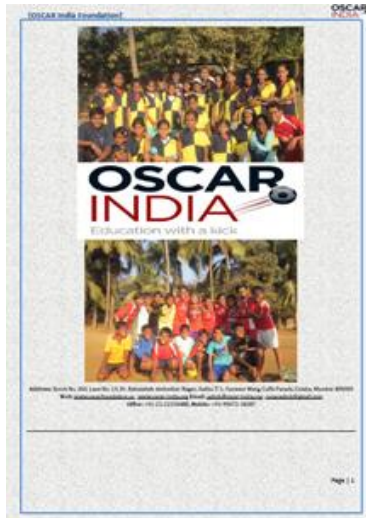


Phase 1: Identity	Phase 2: Consolidation	Phase 3: Growth
Define vision and mission, articulate brand, and need finding with all stakeholders.	Define and document the organization's operational and business model; and hire key new staff to administer programs.	Integrate learning from year one and year two to set long-term goals, develop 3-5 year growth plan, enhance existing programs and cultivate key skills among the leadership team.

## Attachment 6. OSCAR's marketing collaterals before and after a style guide

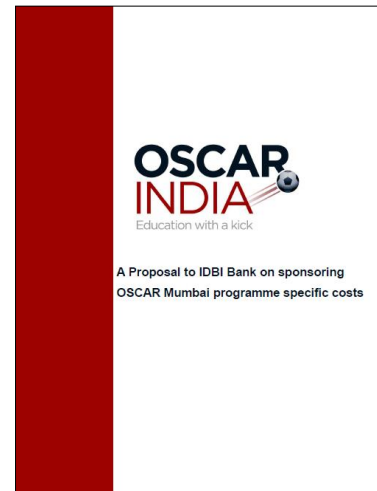
Before having a style guide:

Proposal



After having a style guide:

Proposal



Annual Report 2011-2012



Annual Report 2012-2013



Presentation



Presentation





## How to do **A STYLE GUIDE**

---

### What is a Style Guide?

A style guide is a set of standards that provides brand identity information and frames for corporate communication. It specifies how the organization should communicate and present itself to the public –information that is important for the organization’s internal staff, volunteers and partner organization(s) but also in some cases for the external public like the editors and printing professionals.

### Why is a Style Guide important?

Even if all the other elements of branding of an organization would be handled well but if the verbal- and/or visual communication of the organization fail, the consequences can be serious for the organization in the way the public perceives it. Thereafter, with a consistent style and image, an organization can enhance the level of its credibility and positive reputation which in turn attracts different stakeholder groups including volunteers, donators, press and possible partners. Hence, as style guides have become more accessible and easy to produce, even the smallest non-governmental organizations could adhere to them to gain better brand image.

### Focusing on the Corporate Visual Expression

Corporate expression is divided into verbal- and visual expression. The emphasis of this manual is on the visual expression part, namely on the elements like the corporate logo, color palette, typography, photography and other design elements. This manual provides a step-by-step guidance on how to create a style guide for Atma’s partner organization and shows what aspects need to be taken into consideration throughout the creation process.

### Step1. Understand the organization's vision, mission and values.

Before an organization can efficiently start working on the corporate expression, it is important that all other elements of the brand are in place. First, the organization has to have its vision and mission statements in place. These two statements are the fundamentals of an organization and create frames for all other branding and communication needs and means. Also, by knowing the organization's values and principles help projecting the desired image with the right visual choices and methods.

Hence, before starting to create a style guide for an organization, make sure that the vision and mission statements are clear. Knowing and understanding the organizational values will also define further visual choices to be made. Thereby, possible value workshops ought to be arranged prior to the creation of a style guide.

#### Organization's...

<b>Vision:</b>	<b>Values:</b> <ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
<b>Mission:</b>	

### Step2. Presenting the organization's logo in a professional manner

Logo is a standardized way of expressing the corporate name in a determined font (logotype) and is generally required from organizations by law. Some logos present the logotype together with a symbol, whereas others rely solely on the logotype. Basic assumption here is that Atma's partner organizations have their logos designed by professional graphic designers. However, sometimes the ready designed logos need to be modified and you might have to evaluate the level of need for the changes.

A good logo

- conveys the meaning of an organization
- is durable
- enhances recognizability
- differentiates one organization from the other
- is memorable

When assessing the effectiveness of a logo, it is good to consider the functionality and usefulness of it. The number of colors implied to a logo should be also limited to ease the public to remember the logo. Moreover, the printing cost will decrease and the quality of the logo in print increases when fewer colors are used. Most importantly, the logo should be in alignment with the principles of the organization.

Professional logos have clear zone around them to ease the eyes to capture graphics and text and separate different parts from each other. Clear zone also prevents the logo from clutter and thereafter highlights it better. If possible, the clear zone should be inserted ready into the logo in a photo editing programme. Otherwise, if that is not possible, you should give certain measures to be reserved clear around all sides of the logotype.

It is a common view with small non-governmental organizations that the logos are used in improper stretched sizes or in too small forms where the legibility of the tagline suffers. Thereafter, it is good to set minimum and maximum sizes allowed for the logo and an approximate normal size. It is good to clarify in the style guide that cropping of the logo is not allowed and that when adjusting the size, it should be done evenly. In some cases where the logo is used in small size, it might be better to not include the tagline if the legibility of the tagline suffers anyways. Thereby, having one version of the logo without the tagline could be negotiated with the designer.

Sometimes, the colors in the logo might not be suitable under all circumstances. For instance, if the background color is the same as the one in logo, the logo might not stand out properly. In these situations, using the complementary colors of the logo might be the best idea to provide as a solution to the partner organization as the example of the Foundation for Mother and Child Health India's logo below shows.



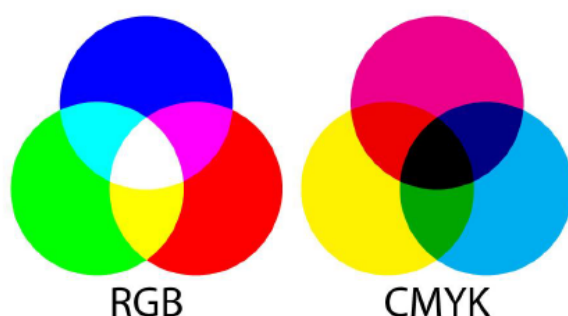
### Step3. Setting the color palette for the organization

As the volunteers coming to volunteer with Atma come from various countries all over the world, they might not share a common understanding of the meaning of colors and they might lack the knowledge

of the meaning of colors in India. Hence, the corporate identity colors and the meaning of them should be consulted and discussed with the respective partner organization before making abiding decisions.

When designing a style guide, you should assign a corporate color palette for the partner organization. A color palette consists of primary colors and secondary colors. Primary colors are typically set to the symbol of the logo, while the secondary colors are set to the logotype or tagline. Basically, the most visible colors of the logo are assigned to be primary and secondary colors. What needs to be taken into consideration, however, is to avoid choosing colors that are similar to those of competitors.

Once the corporate color palette is decided upon, each color should be assigned precise color codes that enable the further imitation of the colors. The codes should be given in minimum in RGB- (red, green, blue) and CMYK (cyan, magenta, yellow, key)-color systems. RGB system serves best on monitors, whereas CMYK is suitable for printing purposes and more preferable choice over Pantone Matching System (PMS) for cost saving reasons. The easiest way to find out the color codes is to get in contact with the person responsible for the design of the logo.



The formation of colors in RGB and CMYK-colors systems. Source: Peter Verdone Designs

#### Step4. Making the typographical choices

Typography refers to the graphical layout of a text where the selection of typefaces, point size, line length and line spacing form the face for the typography. Good typography makes the text legible and attracts the viewer to read the content further. The typographic choices may vary along with the publication in question; For instance, in business cards the font size could be smaller than in documents -or the columns could be narrower in brochures to better capture the viewer's attention, whereas in longer documents like proposals or annual reports the column width could be wider. Generally, the use of a larger font is recommended when the columns are wide, while in contrast a smaller font is more suitable for narrower columns.



Some organizations have set rather strict rules regarding to font sizes and the use of different font styles. In the case of small non-profit organizations, it might be better to give a couple of generic rules and monitor the use of them rather than giving several specific rules because there is a risk that the several stakeholders might neglect too specific rules.

Most generic typographic rules regard the selection and use of the typeface and font size. Both choices should support the legibility of the text but otherwise they can express the corporate identity. There are two main classes of typefaces that are Grotesques and Antiquas. Antiquas tend to have fluctuation in the thickness of the font and have endings whereas Grotesques are even fonts without endings. Antiquas are considered to be more legible typefaces in printed text while Grotesques work better on monitors. For that reason, it is recommendable to choose one typeface of both categories, one substituting the other.

Examples of Antiqua (left) and Grotesque (right):

AaBbCc      AaBbCc

#### Step5. Instructing into the correct use of photography and file formats

It is advisable to gather a picture bank where to store a number of high quality pictures. From the picture bank, one could then select pictures for different marketing materials when needed. It is good to remind the partner organization that a picture is a message which should be in alignment with the actual story or text. A good picture is sharp and has a focus. By cropping the picture it is possible to modify the ambience in the picture. Nevertheless, if the partner organization does not currently have resources for the use of proper photography, you could advise them to use other typographical methods instead in order to reach the highest professional and trustworthy image possible.

Pictures and logos ought to be saved in different file formats to better serve the specific purposes of use. Pictures that are addressed for printing should be high resolution pictures (up to 300 pixels per inch -ppi) while in contrast, the pictures that will be projected on monitors and screens are clearer when they have fewer pixels (72 ppi to 96 ppi).

The attached table gives good reference of what file formats are the most suitable for printing and screens. Photographic images and graphic images have also different features that are addressed with different file formats to better meet their requirements.

File format matrix		Photographic images with continuous tones	Graphic images with hard edges
Printing	<b>Design software</b> Adobe Illustrator®, Macromedia Freehand®, CorelDRAW®, QuarkXpress®, Adobe InDesign®	TIFF (PNG)	EPS
	<b>Office software</b> Microsoft Word®, Microsoft Excel®	TIFF	TIFF (PNG) Converts vector graphics to bitmap image
Screen	<b>Design software</b> Adobe ImageReady®, among others	JPEG	GIF (PNG, TIFF, LZW)
	<b>Office software</b> PowerPoint®	JPEG	TIFF (PNG)

Source: Designing Brand Identity. (Wheeler 2006)

### Step6. State the obvious

Even the most basic things that may seem like common knowledge to you might not be that to somebody else. Thereafter, do not feel restrained from including even the simplest sounding piece of advice in the style guide. By following the organization's corporate expression you will soon recognize any possible corrections that need to be stated in the style guide. A providing example could be the restriction of the manipulation of the organization's logo.

### Step7. Inducting the relevant parties to the style guide

Once the style guide is ready for the partner organization's use, it is important to give induction to the use of it to ensure that the style guide is understood. In later stage, some ready-made, organization specific templates such as Word- and/or PowerPoint -templates could also be included into the overall style guide.